

Production No. 9F11

The Simpsons

"SELMA'S CHOICE"

Written by

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REV. TABLE DRAFT

Date 6/26/92

NOTE: FOR TABLE READ ONLY

"SELMA'S CHOICE"

Cast List

HOMER.....DAN CASTELLANETA
MARGE.....JULIE KAVNER
BART.....NANCY CARTWRIGHT
LISA.....YEARDLEY SMITH
LIONEL HUTZ.....PHIL HARTMAN
HOMER'S THOUGHT BUBBLE..DAN CASTELLANETA
HOMER'S BRAIN.....DAN CASTELLANETA
PATTY.....JULIE KAVNER
SELMA.....JULIE KAVNER
AUNT GLADYS.....JULIE KAVNER
MARGE'S MOTHER.....JULIE KAVNER
GROUNDSKEEPER WILLY.....DAN CASTELLANETA
CARL.....HANK AZARIA
MOLE MAN.....DAN CASTELLANETA
LANCE MURDOCK.....DAN CASTELLANETA
ANNOUNCER.....PHIL HARTMAN
WAITRESS.....PAMELA HAYDEN
REVEREND.....HANK AZARIA
PRINCESS OPAL.....PAMELA HAYDEN
BAG BOY.....DAN CASTELLANETA
AUNT GLADYS' CORPSE.....NANCY CARTWRIGHT

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HUTZ' VOICE.....PHIL HARTMAN
CASHIER.....HANK AZARIA
WAITRESS #2.....NANCY CARTWRIGHT
RECEPTIONIST.....PAMELA HAYDEN
SPERM DOCTOR.....HANK AZARIA
NURSE.....NANCY CARTWRIGHT
SURLY.....HANK AZARIA
ABRAHAM LINCOLN.....DAN CASTELLENETA
SINGERS.....DAN/NANCY/JULIE/HANK/PAMELA
BEER SINGERS.....DAN/NANCY/JULIE/HANK/PAMELA
ATTENDANT.....DAN CASTELLANETA
KID.....HANK AZARIA
SECURITY MAN.....HANK AZARIA
INTERVIEWER.....HANK AZARIA
BARNEY.....DAN CASTELLANETA
MAN.....DAN CASTELLANETA
PIRATES.....DAN/HANK/PHIL
HERCULES.....PHIL HARTMAN
WOMAN #1.....PAMELA HAYDEN
WOMAN #2.....NANCY CARTWRIGHT
ATTRACTIVE WOMAN.....PAMELA HAYDEN
GUARD.....PHIL HARTMAN
MAN IN WHITE COAT.....DAN CASTELLANETA
MAN ON TV.....PHIL HARTMAN

"SELMA'S CHOICE"

by

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ACT ONE

FADE IN:

Scene 1

INT. SIMPSON HOUSE - LIVING ROOM - DAY

ON TV

We see a MAN set a row of school buses on fire. LANCE MURDOCK GUNS his engine then ROARS up a ramp and soars over the flaming school buses. After landing successfully, he raises his arms overhead in a victory gesture and immediately collides with a cement wall.

LANCE MURDOCK

Hey, hey! (HITTING WALL NOISE)

ANNOUNCER (V.O.)

Hey Lance Murdock! You just jumped 16 blazing school buses. What are you going to do now?

LANCE MURDOCK

(IN PAIN) I'm going to Duff Gardens.

CUT TO:

Lance, sporting a number of braces, casts and bandages, is sitting in a roller coaster car that's climbing a steep hill.

ANNOUNCER (V.O.)

Duff Gardens! Home of "The Whiplash."

We see an airplane cruising along, well below Lance's roller coaster car. Lance looks uneasy. The car reaches the top of the hill, which seems to be several miles high.

Scene 1 cont'd.

LANCE MURDOCK

(UNHAPPY SOUND)

The roller coaster starts to go down.

ANNOUNCER (V.O.) (CONT'D)

"The Washing Machine"!

Lance and several other **SCREAMING** TOURISTS are pinned to the wall of a spinning cylinder. A huge agitator sprays them with soapy water.

ANNOUNCER (V.O.) (CONT'D)

... and "The Contusion"!

We see a giant version of the desk toy with five swinging balls. FIVE PEOPLE in harnesses mimic the action of the colliding balls. Lance Murdock is in the center, unhappily absorbing the collisions from both sides.

ON BART, LISA AND HOMER

LISA/BART/HOMER

Wowww.

The phone RINGS. HOMER answers without taking his eyes off the TV.

HOMER

(INTO PHONE) Y'ello... yeah... dead,
huh... Okay, I'll tell her. Oh, I'm
driving into a tunnel now. We may be
cut o--.

Homer hangs up.

ON TV

ANNOUNCER (V.O.)

See the happiest fish in the world at
our fabulous Beerquarium!

Scene 1 cont'd.

We see a huge aquarium filled with beer instead of water, with a foam head at the top. The fish look sozzled, with crossed eyes, and keep **BANGING** their heads against the glass.

HOMER

(EXCITED) Bart, warm up the car.

We're going to Duff Gardens.

BART AND LISA

Yayyy!

Bart and Lisa run out.

MARGE

Who was that on the phone?

HOMER

Uh... some guy.

MARGE

What did he say?

HOMER

Let's see... how can I put this delicately?... I think it would be a good idea if they buried your Aunt Gladys.

Marge reacts with shock.

INT. SIMPSON HOUSE - BART'S BEDROOM - MORNING

Bart and Lisa are getting dressed for a day at Duff Gardens. Marge and Homer appear in the doorway.

MARGE

Kids, I have some bad news. Your Great Aunt Gladys has... passed on.

Scene 2

Scene 2 cont'd.

BART

(SEARCHING MEMORY) Gladys, Gladys...
'bout yay high, blue hair, big dent
in her forehead?

MARGE

No honey, Gladys looked more like
your Aunt Patty.

Bart searches his memory. There is a noticeable shudder as
he places the face.

BART

Oh yeah, there she is.

MARGE

The funeral's in Little Neck Falls.
It looks like we'll have to go to
Duff Gardens another time.

Bart and Lisa nod.

LISA

We understand.

BART

(SHRUGGING) No use complaining about
something you can't change.

HOMER

(KICKING FLOOR) But I wanna go to
Duff Gardens. Right now!

MARGE

Oh Homer, quit pouting.

Scene 2 cont'd.

HOMER

I'm not pouting. I'm... mourning.

(MUTTERING) Stupid dead woman.

INT. SIMPSON STATION WAGON - DAY

Scene 3

The family is all dressed in their church clothes. Bart and Lisa sit in the way back under an old army blanket. A lot of luggage is lashed to the roof. Bart and Homer are SINGING "On Top Of Spaghetti."

HOMER/BART

(SINGING) On top of spaghetti... all covered with cheese... I lost my poor meatball...

MARGE

(SHARPLY) If you don't mind! We're on our way to a funeral.

HOMER

(QUICKLY TO SELF) When somebody sneezed. Heh, heh.

The car pulls up to PATTY and SELMA'S apartment. They wait in front of the apartment building, dressed in black. Homer gets out of the car.

HOMER

(SOMBERLY) Patty. Selma. I'm sorry.

He pulls them into an embrace.

SELMA

(TO PATTY) He's hugging us. What do we do?

Scene 3 cont'd.

PATTY

(TO SELMA) Just pretend you're
somewhere else.

Homer picks up their bags with some effort and throws them
in the way back with Bart and Lisa.

LISA

Hey, we're crowded back here as it
is.

HOMER

Make a fort and be pirates.

BART

My leg's pinned under the luggage.

HOMER

So you be Peg Leg Pete. Geez,
where's your imagination?

MONTAGE

from the car trip. We see an action which then gets
snapped as a photo and freezes.

1) Selma sleeps with her face pressed against the window
and her mouth wide open.

SELMA

(SNORING)

2) Homer takes a whiz on the side of the road. He smiles
back at the camera.

HOMER

(RELIEVED NOISE, THEN) Uh-oh.

3) Homer zips up his pants as a couple of state troopers
approach and haul him off.

4) For some reason the family car is now upside down.
Homer and everyone else stands by scratching their heads,
trying to figure out what to do.

Scene 3 cont'd.

INT. SIMPSON STATION WAGON - LATER

Patty and Selma chain smoke in the back seat -- the door ashtrays overflow with cigarette butts.

SELMA

I can't believe Auntie Gladys is
really gone.

PATTY

Her legend will live forever.

Homer appears in his own THOUGHT BUBBLE and talks into
Homer's ear.

HOMER'S THOUGHT BUBBLE

Yeah, the legend of the dog-faced
woman!

HOMER

(LAUGHING) Legend of the dog-faced
woman! Oh, that's good.

MARGE

(FURROWED BROW) Homer, that's very
rude of you.

HOMER

(ANNOYED GRUNT)

SELMA

Could we please stop somewhere? My
butt's asleep.

The car heads into a restaurant. A buzzing neon sign reads
"THE BUZZING SIGN DINER."

Scene 4

INT. DINER - DAY

We PAN across Marge, Bart, Lisa and Maggie as they eagerly gobble down the meals. We then see Homer hunched over a placemat marked "JUST FOR KIDS". He's struggling to complete a simple maze.

CLOSE UP

We see Homer's pencil line slowly head into an alligator's mouth.

HOMER (CONT'D)

(FRUSTRATED MOAN)

He angrily crumples up the placemat and hurls it onto a pile of crumpled placemats.

WAITRESS

(WEARY) Another placemat, sir?

HOMER

(DIGNIFIED) Please.

MARGE

While we're waiting for our pie,
let's take a minute to remember Great
Auntie Gladys.

MARGE'S THOUGHT BUBBLE

Marge remembers a glorious sun-streaked pier. A vibrant Aunt Gladys stands watching proudly as three young girls jump from the pier and frolic merrily in the pond.

Marge comes out of the memory.

MARGE

Wait a minute. That was "Prince of
Tides."

INT. SIMPSON STATION WAGON - ON THE HIGHWAY

Bart and Lisa are looking out of the back window.

Scene 4 cont'd.

BART/LISA

... Six... seven... eight...

MARGE

What are you kids playing?

BART

Counting game.

MARGE

That's nice.

In a WIDE SHOT we see a suitcase fall off the Simpson car roof and bounce down the highway.

BART/LISA

... Nine... ten...

EXT. "THE LUCKY STIFF" FUNERAL HOME - DAY - ESTABLISHING

We see a sign on the building which reads: "We Put the Fun in Funeral." On the sign is a drawing of a smiling corpse in a casket, hands behind its head.

INT. "THE LUCKY STIFF" FUNERAL HOME - DAY

Scene 5

The Simpsons sit amongst other RELATIVES at the funeral. The REVEREND delivers an emotional eulogy.

REVEREND

He was a good man. He was a kind
man. He gave to his community and
asked little in return.

An ASSISTANT WHISPERS in his ear. He looks down at the open casket.

REVEREND (CONT'D)

That's a woman? Dear Lord. (NERVOUS
LAUGH) Well, I guess most of what I
said can be salvaged.

Patty approaches and takes the mike.

Scene 5 cont'd

PATTY

Take a seat, bozo. And that "eulogy"
better not show up on the bill.

Patty grabs the edges of the podium and collects her thoughts.

PATTY (CONT'D)

I'll keep this short. Gladys lived
alone. Died alone. I guess you
could say she was a heroine for Selma
and me.

Selma reacts.

PATTY (CONT'D)

She wasn't a rich woman...

Half the audience gets up and leaves.

PATTY (CONT'D)

... but she was rich in spirit.

One man comes back in.

MAN

(DROOPY VOICE) Forgot my hat.

INT. FUNERAL PARLOR - LATER

Bart stands before the open casket, completely mesmerized.
He repeatedly lifts Aunt Gladys' lifeless arm and drops it.
Homer pushes Bart away from the corpse.

HOMER

Don't hassle the dead, boy. They
have eerie powers.

Homer looks down at the corpse.

Scene 5 cont'd

HOMER'S BRAIN (V.O.)

I thought this thing was going to be catered. Boy, am I hungry. (GETTING CHOKED UP) I mean I'm really, really hungry.

Homer pounds the coffin with frustration.

HOMER

(OUT LOUD) It's just not fair, dammit!

Homer begins to **WEEP** openly. Marge consoles him and pulls him away. Lisa approaches the coffin.

LISA

Goodbye, Great Aunt Gladys.

(SOLEMNLY) I wish I had made more of an effort to get to know you these last few years.

AUNT GLADYS' CORPSE

Don't worry about it.

LISA

(SCREAMS)

Lisa runs away in horror. Bart steps from behind the coffin dusting his hands and **CHUCKLING**.

INT. FUNERAL PARLOR OFFICE - LATER

Scene 6

The Simpsons sit before a TV monitor. Lionel Hutz enters carrying a video cassette.

Scene 6 cont'd

LIONEL HUTZ

I'm Lionel Hutz, executor of Ms.
Bouvier's estate. She left a video
will, so I earn my fee simply by
pressing this "Play" button. Pretty
sweet, eh?

ON THE VIDEOTAPE

Gladys is sitting on a chair.

AUNT GLADYS

I would like to start by reading a
passage from Robert Frost. (OPENS
BOOK) "Two roads diverged in a yellow
wood..."

Homer fast-forwards through the poem with a remote control.

MARGE

Homer!

HOMER

All in favor of skipping the poem?
(RAISES HAND)

Everyone but Marge raises a hand.

HOMER (CONT'D)

(SMUGLY) Thank you.

The tape resumes.

AUNT GLADYS

Now, let's get down to business.

Hutz's voice comes from Gladys.

Scene 6 cont'd.

HUTZ' VOICE

To my executor, Lionel Hutz, I leave
fifty thousand dollars.

Everyone turns and looks at Hutz.

MARGE

(OUTRAGED) Mr. Hutz!

MR. HUTZ

You'd be surprised how often that
works. You really would!

AUNT GLADYS

To Marge, I leave my collection of
potato chips that resemble
celebrities. They're all here. Otto
Von Bismarck. Maurice Chevalier.
Right up to Jay Leno.

She holds up each chip. Each bears a remarkable
resemblance to said celebrity.

AUNT GLADYS (CONT'D)

They were my life's work, Marjorie.

Take special care of them.

In the back of the room, Homer is greedily stuffing the
chip collection into his mouth. His chewing slows and he
looks guilty.

AUNT GLADYS (CONT'D)

To my sister Jackie, I leave my pet
iguana, Jubjub.

We see Marge's mother looking very uncomfortable with a
huge iguana on her lap.

Scene 6 cont'd.

MARGE'S MOTHER

She's hated me since I locked her in
the outhouse on prom night.

AUNT GLADYS

To my dear, childless nieces Patty
and Selma, I leave my grandfather
clock and these words: Don't die
lonely, like me. Raise a family.
And do it now. (VOICE RISING) Now.
Now! NOW!

The words hit Selma like darts. She slumps in her chair,
overwhelmed. Patty looks pleased.

PATTY

(NUDGING SELMA'S ARM) Hey, a
grandfather clock, not bad.

INT. SIMPSON STATION WAGON - NIGHT

CLOSE UP

Scene 7

Selma still looks worried as the Simpsons drive home. The
clock continues to TOLL. WIDEN OUT to see it is jammed
into the car.

HOMER

(SLEEPILY) Stupid clock -- keeps
waking me up. (TO BART) Boy, reach
inside and break that thing.

MARGE

He's asleep. (YAWNS) I can't stay
awake either.

Homer puts his arm around her, gently resting her head on
his shoulder.

Scene 7 cont'd.

HOMER

You just put your head right here.

MARGE

(CONTENTED SOUND)

Maggie snuggles against Marge's shoulder and falls asleep.

SELMA'S POV

She watches this sweet scene enviously for a moment. Then she pokes Patty in the ribs.

SELMA

There's more to life than working and watching TV.

PATTY

What? That's crazy talk.

SELMA

(DETERMINED) Patty, I want a baby.

Maggie's eyes snap open and her face registers a fearful look. She desperately jiggles the door handle trying to escape.

FADE OUT

END OF ACT ONE

Scene 8

ACT TWO

EXT. DATING SERVICE - ESTABLISHING

A sign reads : "Low Expectations Dating Service."

INT. DATING SERVICE - DAY

Selma sits nervously before a camera making a video tape. She looks to her off-screen interviewer for guidance.

SELMA

What do I do here?

INTERVIEWER (O.S.)

Just tell us about yourself.

VIDEO CAMERA POV

SELMA

Well, I'm looking for a man.

(LOOKING RIGHT AT THE CAMERA) I have
no turn-offs. You're looking at a
free lunch boys. Come and get it.

PULL BACK to reveal GROUNDSKEEPER WILLY watching Selma's tape in a viewing booth. His silk shirt is unbuttoned halfway down his muscular chest.

GROUNDSKEEPER WILLY

(EJECTING TAPE) Ach! Back to the
Loch with ye, Nessie!

INT. GYPSY SHACK - NIGHT

Selma sits uncomfortably with her purse on her knees before a crystal ball. PRINCESS OPAL selects a small vial from a rack of dusty potions.

PRINCESS OPAL

One drop of this love potion and you
will have any man you desire.

Princess Opal puts a drop of the potion on her tongue.

Scene 8 cont'd.

SELMA

Really? What are the magical ingredients?

PRINCESS OPAL

Mostly corn syrup, a little rubbing alcohol... you'll be lucky if it doesn't make your hair fall out, actually.

Princess Opal checks the label on the vial. It reads:
"TRUTH SERUM."

PRINCESS OPAL (CONT'D)

(ANNOYED GRUNT)

INT. SUPERMARKET - EVENING

Selma purchases a T.V. Guide, roll of toilet paper and two cartons of Laramies. A young pimply TEENAGER bags her groceries.

BAG BOY

(TEENAGE VOICE) Paper or plastic?

SELMA

(BREATHY) You decide.

He starts bagging the groceries.

SELMA (CONT'D)

(MAKING CONVERSATION) So, wearing a belt, are ya?

BAG BOY

Yep.

SELMA

No suspenders for you.

Scene 8 cont'd.

BAG BOY

I guess not.

SELMA

(RE: VEST) Orange is really your
color.

BAG BOY

They make us wear this.

SELMA

Shall we continue this conversation
over dinner?

BAG BOY

Uh... I'm not allowed to date
customers... it's store policy.

CASHIER

No it isn't.

The Bag Boy kicks the CASHIER beneath the counter.

INT. DMV - DAY

Scene 9

MOLE MAN is struggling with the eye chart. Selma points at
the letters.

MOLE MAN

(STRAINING) R... F... J... question
mark... smiley face...

Selma stamps his drivers license "VOID".

SELMA

Wait a minute. (INTRIGUED) It says on
your license, you're a man.

MOLE MAN

(MEEKLY) Did I do wrong?

Scene 9 cont'd.

INT. RESTAURANT - NIGHT

Selma and Mole Man sit in a booth. Mole Man peers at the menu, holding it two inches away.

MOLE MAN

(STRAINING) Combed... biscuits...
chicken...

The WAITRESS leans over to look at the Mole Man's menu.

WAITRESS #2

You're reading the wine list.

EXT. SELMA'S CAR - EVENING

Selma parks the car outside Mole Man's home. Only his brim hat is visible over the car seat.

MOLE MAN

I don't know how to thank you for
dinner.

SELMA

(ENTICINGLY) Use your imagination.

Mole Man realizes what's expected of him and leans in to kiss Selma.

SELMA'S POV

As Mole Man puckers up grotesquely and moves in for the kiss, Selma suddenly pulls back.

SELMA'S FANTASY

Selma and Mole Man are sitting on a loveseat, holding hands. Their TWO BOYS and TWO GIRLS, who strongly resemble Mole Man, are galloping around the living room. Two COLLIDE, one SMACKS into a wall, another goes out an open window.

BACK TO SCENE

SELMA

Ehh! Get out of my car.

Scene 9 contd.

Selma opens the passenger door and pushes Mole Man out.
She SCREECHES off and he walks to the front door.

MOLE MAN

This isn't my house.

INT. SIMPSON HOUSE - DINING ROOM - EVENING

ON TV

Scene 10

We see an establishing shot of Duff Gardens

ANNOUNCER (V.O.)

Come to Duff Gardens, where
summertime sizzles! Now featuring
the clean-shaven sounds of "Hooray
for Everything!"

We see a group of well-scrubbed singers on stage.

SINGERS

Hey kids/ take a walk on the wild
side/ And all the races sing:/ Doo
doo doo/ Shoo-bee doobee doo...

PULL BACK to see the Simpsons and Patty watching TV.

BART

Can we go to Duff Gardens this
weekend?

HOMER

Sure... unless another aunt dies.

Homer eyes Marge accusingly. A weary Selma comes in and
plops down on the couch.

MARGE

How was your date?

Scene 10 cont'd.

SELMA

She-male, my eye. That was a girl!

PATTY

When you gonna give this up? You've left me all alone. If they hadn't cancelled "MacGyver" I could take it. But that shmoe on "Quantum Leap" just doesn't cut it.

SELMA

(SIGHS) I guess I'll never have a baby.

LISA

Aunt Selma, this may be presumptuous, but have you ever considered artificial insemination?

SELMA

(CONSIDERING) Impregnated in some antiseptic cubicle, without a hint of human contact? Sounds good.

HOMER

(SNICKERING) Boy, I don't know. You gotta be pretty desperate to make it with a robot.

Marge whispers in Homer's ear.

HOMER (CONT'D)

I knew that.

Scene 11

EXT. CRYOGENICS BANK - DAY

The sign in front reads "SPRINGFIELD SPERM BANK. EST. 1858."

INT. SPERM BANK - DAY

The DOCTOR sits behind his desk in front of Selma. She nervously wrings her hands.

SELMA

How do I know I'm getting quality?

SPERM DOCTOR

Don't worry. Our donors have to pass a rigorous screening process.

BARNEY (O.S.)

(CHEERILY) All done!

BARNEY staggers out from behind a curtain and hands a blue plastic cup to a nurse. He's wearing a big smile.

The NURSE hands Barney cash.

NURSE

Thank you.

BARNEY

The pleasure was all mine. Well, off to sell my corneas.

INT. SIMPSON HOUSE - KITCHEN - DAY

Selma and Marge are paging through a sperm bank catalogue entitled, "101 Frozen Pops."

MARGE

(IMPRESSED) A Nobel Prize winner...
an NBA All-Star... Ooh, one of the
"Sweathogs"!

Scene 11 contd.

SELMA

I checked, it's not Horshack.

MARGE

(DISAPPOINTED) Oh. (THEN) Are you
sure you're doing the right thing?

PATTY

Yeah, you've had some pretty bad
experiences ordering out of catalogs.
Remember that doorknob-gym?

Selma thinks.

DISSOLVE TO:

INT. SELMA'S APARTMENT - DAY

Selma in a leotard lies on the floor with her arms and legs
attached to a doorknob-gym. Marge's mother looks on.

SELMA

Mom, you won't recognize me in six to
eight weeks.

She starts to move her arms and legs. The doorknob is
yanked out of its socket, flies through the air and smashes
into Marge's mother.

MARGE'S MOTHER

Aah! My good eye.

BACK TO SCENE

SELMA

I don't care what you say, I'm gonna
have a baby.

PATTY

You'll lose your figure.

Scene 11 cont'd.

SELMA

I'll cultivate fat friends.

PATTY

No man'll want you.

SELMA

All I got now is sperm in a cup.

MARGE

You'll have to give up smoking.

SELMA

(LONG BEAT) I'll chew.

INT. SIMPSON HOUSE - MASTER BEDROOM - DAWN

Scene 12

There's a BEAT of silence as Homer and Marge sleep peacefully, then... the bedroom door CRASHES open and Bart and Lisa rush in.

BART/LISA

Duff Gardens! Duff Gardens! Duff

Gardens! (etc.)

Bart rips the bedspread off and throws it across the room. They take a closer look and stop, noticing Homer is lying motionless, with his tongue hanging out.

BART

Oh great. Dad's dead.

HOMER

(SICKLY MOAN)

MARGE

Are you feeling all right?

HOMER

(WEAKLY) Feel great... going to Duff
Gardens...

Scene 12 cont'd.

ANGLE ON HOMER

He lies on his back in the bed -- MOANING and clutching his stomach. Marge looks worriedly at him.

MARGE

(GASPS) Have you been eating that sandwich again?

HOMER

Sand... wich...

DISSOLVE TO:

FLASHBACK MONTAGE

1) A sign reads: "COMPANY PICNIC". Homer and CARL are eyeing a giant submarine sandwich on a table littered with refuse.

CARL

Geez, we hardly made a dent in that ten-foot hoagie.

HOMER

(PATTING HOAGIE) I'll give it a good home.

2) Homer is on his couch, eating the hoagie. It is now five feet long.

MARGE

You've been eating that thing for a week. I think the mayonnaise is starting to turn.

HOMER

(MOUTH FULL) Two more feet and I can fit it in the fridge.

3) Homer is in the kitchen. Marge enters, holding the hoagie as if it were a dead mouse.

Scene 12 contd.

MARGE

Homer, I found this behind the radiator. I really think you should throw it away.

HOMER

Suggestion noted.

Homer opens his mouth and prepares to bite the hoagie.

BACK TO SCENE

Homer is holding the hoagie, which is now blackened and slightly moldy -- there is a mushroom growing on it.

HOMER

One slip in a lifetime of self-denial.

MARGE

You look terrible.

HOMER

I don't care. I'm going to Duff Gardens.

EXT. SIMPSON DRIVEWAY - DAY

Scene 13

Homer is behind the wheel, wrapped in a blanket and sweating profusely. He clutches his stomach.

HOMER

(TEETH CHATTERING) S-s-o cold. S-s-so v-v-very c-c-cold.

MARGE

Your lips are turning blue. I think you'd better stay home.

Scene 13 cont'd.

HOMER

No! (IN AGONY) Duff... Gardens...
hurrah!

Homer slumps forward and hits the HORN with his head.

EXT. SIMPSON DRIVEWAY - LATER

The kids are in the car. Homer stands next to Marge, trembling and clutching the blanket. Selma is there.

MARGE

(TO SELMA) ... So I thought if you
took the kids to Duff Gardens, you
could see what it's like to be a
mother.

SELMA

We'll have fun, won't we kids?

BART

To get to Duff Gardens, I'd ride with
Satan himself.

SELMA

That's the spirit! (TO MARGE AND
HOMER) See ya tonight.

She starts to exit.

HOMER

(MOANS) What did I do to deserve
this?

SELMA

You ate a putrid sub sandwich, like a
yutz.

Selma gets into the car.

Scene 13 con'd.

LISA

Goodbye Dad! Don't eat any solids.

HOMER

(WHINING) But I love solids.

BART

(SINCERE) It won't be any fun without
you, Dad.

Selma drives off.

BART AND LISA

Yayyy!

The CHEER FADES away.

Homer looks at the hoagie laying on top of the trash can at
the curb. He picks it up.

HOMER

(TO HOAGIE) This is all your fault!

(SOFTENING) Oh, how can I stay mad at
you?

Marge takes the hoagie away from Homer.

FADE OUT.

END OF ACT TWO

Scene 14

ACT THREE

FADE IN:

INT. SIMPSON CAR - HIGHWAY - DAY

Selma is driving. Bart and Lisa scan the horizon for a glimpse of Duff Gardens.

LISA

(SHOUTS) There it is!

BART

(AWED) The Duff Beeramid.

A massive beer can pyramid appears in the distance, Lisa consults a Duff Gardens brochure.

LISA

(READS) "The Beeramid contains so much aluminum it would take five men to lift it. Twenty-two immigrant laborers died during its construction..."

SELMA

(GRUNTS) Plenty more where that came from.

EXT. DUFF GARDENS ENTRANCE - DAY

Selma, Bart and Lisa enter the park along with hordes of other people.

LISA

Look! It's the Seven Duffs!

We see SEVERAL MEN dressed as different bottles of beer. Their names are on their labels and they have faces matching their personalities.

Scene 14 contd.

BART

There's "Topsy"! And there's
"Queasy"!

LISA

There's "Surly"... and "Remorseful".

We see Topsy bump into Surly, who pushes him away angrily.

SURLY

Hey!

Queasy weaves around dizzily; Remorseful sits on the curb with his head in his hands. A SMALL CHILD is staring up at Surly.

SURLY

Take a picture. It'll last longer.

Get outta here.

EXT. BEER HALL OF THE PRESIDENTS - ESTABLISHING - DAY

INT. BEER HALL OF THE PRESIDENTS - DAY

Scene 15

A CREAKING, CLACKING ABRAHAM LINCOLN stiffly stands to address the audience.

LINCOLN

Four score and seven years ago, we
took the finest hops and barley to
brew a refreshing, full-bodied lager.

Lincoln raises the mug to his lips and drinks.

LINCOLN (CONT'D)

Ahhh. Ee-man-ci-pating!

Lisa and Selma sit in the nearly empty theater.

LISA

(BORED) Are these chairs going to
vibrate or anything?

Scene 15 cont'd

SELMA

(PATS LISA) Just listen to the robot,
dear. (SEES SOMETHING) Bart!

Bart is standing by George Washington who is repeatedly
pumping a stainless steel beer keg.

BART

Let's see if they wore underwear back
then.

He yanks down Washington's pants and we see metal struts,
pistons, and sparking wires.

BART

Yaah!

The Washington robot turns toward Bart. His eyes glow red
and he **HISSES**.

INT. SIMPSON HOUSE - MASTER BEDROOM - DAY

Homer lies in bed wearing his foam dome beer hat. Instead
of beers, he has two bottles of "Pepto Bismol" which he
sucks out of.

MARGE

Do you feel any better?

HOMER

No. (SADLY) What are the odds of
getting sick on a Saturday? A
thousand to one.

Marge pulls a bag out.

MARGE

To cheer you up I rented some videos.
"Yentl" and "Bowling's Greatest
Bloopers II."

Scene 15 cont'd.

HOMER

Let's watch the Streisand movie.

A worried Marge feels his forehead.

MARGE

Oh my God, you're burning up.

EXT. "RUM SOAKED PIRATES OF WHORE ISLAND" RIDE - DAY

A long line is in front of it.

Scene 16

INT. "RUM SOAKED PIRATES OF WHORE ISLAND" RIDE - CONTINUOUS

Audio-animatronic pirate dolls sing as they loot and pillage.

PIRATES

(SINGING) Yo ho ho and a bottle of
Duff/ We rape and pillage and all
that stuff.

Audio-animatronic pirates chase screaming audio-animatronic women. We see one unhappy pirate is being chased by a woman that looks exactly like Selma.

SELMA

I don't think that's funny at all.

EXT. DUFF GARDENS - DAY

A tired looking Selma walks with Lisa and Bart.

SELMA

Oooh, this looks like fun... a bench!

She goes to sit down.

SELMA (CONT'D)

Kids, whaddya say you get your Aunt

Selma a beer smoothie?

The kids each pull on one of her arms, AD-LIBBING "No."
"We want to have fun." "The park closes in eight hours,"
etc. They drag her over to a long line.

Scene 16 cont'd.

BART

(READING SIGN) All right! It's only
a two-hour wait from this point.

LISA

Yee hah!

They high five.

SELMA

(DISGRUNTLED NOISE)

INT. SIMPSON HOUSE - BEDROOM - DAY

Homer is eating soup and watching TV.

MAN ON TV

(ON TV) What's going on here? Oh,
Yentl. I might have known.

HOMER

(ADMIRING) That Yentl puts the "she"
in Yeshiva.

Marge feels his forehead.

MARGE

Well, you've cooled down.

Homer grabs her.

HOMER

That's what you think (PURRS).

MARGE

(GIGGLES) You know, I rented another
tape... in case you felt better.

She pulls it out of the bag.

Scene 16 contd.

HOMER

(READING TITLE) "The Erotic

Adventures of Hercules." Ooooh, rated

triple R.

Scene 17

INT. LITTLE LAND OF DUFF - DAY

Selma, Bart and Lisa ride a boat through an "It's a Small World"-type attraction. They pass several different lands of puppets drinking Duff beer as a relentless song **BLARES** from the speakers.

BEER SINGERS

Duff Beer for me/ Duff Beer for you/

I'll have a Duff/ You have one too/

Duff Beer for me/ Duff Beer for you/

I'll have a Duff/ You have one too/

(REPEATS AD INFINITUM)

Bart looks frightened for the first time all day. He struggles with the restraining bar.

BART

I want to get off.

SELMA

You can't get off. We have five more continents to visit.

Lisa stares at the water which is unnaturally green.

BART

Hey Lis. I dare you to drink the water.

LISA

No way.

Scene 17 cont'd

BART

Chicken? (MAKES CLUCKING NOISES)

LISA

Quit it, Bart. Quit it, quit it,
quit it!

SELMA

(SNAPPING) Bart, be quiet. Lisa,
drink the water.

Lisa scoops up some water and drinks it. After a BEAT, she looks queasy and her head lolls from side to side.

LISA'S POV

The singing dolls become distorted; they undulate and shimmer crazily. The "Little Land of Duff Song" becomes discordant and echoey.

LISA

(DELIRIOUS) They're all around me.

No way out. (INSANE GIGGLE) (GRABBING

SELMA'S SHOULDERS) No way out I tell
you!

BACK TO SCENE

SELMA

What's wrong?

LISA'S POV

Selma's face is grotesquely distorted in the style of Ralph Steadman: multiple eyes, melting features, bats flying out of her mouth, etc.

SELMA (CONT'D)

You just put your head right here.

Selma's arms, which are now hideous tentacles, tap her shoulder, which sprouts teeth and starts snarling at Lisa.

Scene 17 cont'd.

BACK TO SCENE

LISA

Get back!

Lisa fends her off with a canoe paddle, LAUGHING insanely.

INT. SIMPSON MASTER BEDROOM - DAY

Scene 18

On TV we see a bloated Troy McClure playing Hercules, standing with two women in diaphanous gowns.

WOMAN #1

Pleasure me, mighty Hercules.

WOMAN #2

No. Make merry with me.

HERCULES

Calm down, girls. There's enough
Hercules to go around. And then
some!

From O.S. we hear Homer and Marge giggling sexily.

EXT. LITTLE LAND OF DUFF - DAY

A delirious Lisa stumbles out a door marked "LITTLE LAND OF DUFF -- EXIT." She is clutching a grass-skirted Polynesian puppet with some wires dangling from it. She notices the doll, SNARLS some jibberish and tosses it aside. She staggers off. Bart exits the ride, looks around, and heads off in the other direction. Selma comes out the door.

SELMA

(CALLING) Bart! Lisa!

EXT. DUFF GARDEN SOUVENIR SHOP - DAY

Bart walks up to a display of novelty glasses.

Scene 18 cont'd.

BART

(READING SIGN) "Beer Goggles - See
the World Through the Eyes of a
Drunk."

BART'S POV

Looking at Aunt Selma, he puts on the glasses. She's
transformed into a blurry but much more ATTRACTIVE WOMAN
with a pleasant expression.

BART

Wow!

ATTRACTIVE WOMAN

(SEXY VOICE) You're charming the
pants off of me.

BART

What'd you say, Aunt Selma?

BACK TO SCENE

SELMA

I said take off those damn glasses!

EXT. DUFF GARDENS - MAIN STREET - DAY

We see several illuminated floats go by, a la Disney's Main
Street Electrical Parade. Suddenly a whacked-out Lisa
appears, doing a snaky "Deadhead" dance between two floats.

LISA POV

Colorful trails follow her hands as she waves them back and
forth.

LISA

I can see the music. (MANIACAL LAUGH)

Scene 19

EXT. DUFF GARDENS - "BARREL ROLL" - DAY

Bart stands next to a cardboard cut-out of Surly. The sign reads "You must be this tall to go on this ride." Bart is just over the required height. A TEENAGE RIDE ATTENDANT scrutinizes him.

BART

(READING NAME TAG) Mitch, you're
doing a bang-up job.

ATTENDANT

(TEENAGE VOICE) Thank you, sir.

The attendant moves on. Bart peels two discarded candy apples off his heels. He is now shorter than the required height.

BART

(CHUCKLES)

Bart hops into an empty Duff barrel/car and pulls down the protective bar. The bar locks in just over his head.

BART (CONT'D)

(A LITTLE WORRIED) Ooh. That isn't
good.

Suddenly the car takes off, throwing Bart all over the inside of the car.

BART (CONT'D)

(SCREAMS)

The car zooms up the first loop. At the top, Bart flies out of the car. He holds on to the bar and swings wildly from it.

BART'S POV

Many more loops await him.

BART (CONT'D)

(HORRIFIED) STOP THE RIDE!!!

Scene 19 contd.

ON THE ATTENDANT

ATTENDANT

I'll have to ask my supervisor.

He turns to a slightly older TEENAGE KID.

KID

(CRACKING TEENAGE VOICE) Better stop
it.

The attendant pushes the button, stopping the ride. Bart
is now dangling from the car at the apex of the loop.

AT THE BOTTOM

Selma turns to Surly.

SELMA

Can't you do something?

SURLY

Surly only looks out for one guy.

Surly.

INT. DUFF GARDENS - SECURITY OFFICE - DAY

Scene 20

Selma and Bart are reunited. Bart is shaken. A SECURITY
MAN is lecturing them.

SECURITY MAN

Miss Bouvier, you are in charge of
these children. They've caused
considerable damage to sectors six,
eight, and eleven B of our fun park.
Now, we'll need a credit card
imprint. Either hand it over or
we'll obtain it by force.

Scene 20 cont'd

Two beefy security guards approach. One of them is carrying a credit card imprinter. Selma hurriedly hands him her credit card and he makes the imprint.

SECURITY MAN

(TO SELMA) Smart move.

Another guard enters leading a still-crazed Lisa.

GUARD

We found this one swimming naked in the Fermentarium.

LISA

I am the Lizard Queen!

A man in a white coat steps inside the room.

MAN IN WHITE COAT

Give her this... (HE HANDS SELMA A PILL) and this... (HE HANDS SELMA A DIFFERENT PILL) and then these. (HE GIVES HER TWO HANDFULS OF PILLS)

SELMA

Thank you, Doctor.

MAN IN WHITE COAT

I'm not a doctor.

INT. SIMPSON HOUSE - KITCHEN - DAY

Marge is cooking. Homer enters wearing a sheet.

HOMER

Come to Homercles.

MARGE

(GIGGLES) I can't. The rice'll burn.

Scene 21

Scene 21 contd.

HOMER

Homercles cares nothing for rice.

He throws her over his shoulder and goes out the door.

INT. SIMPSON HOUSE - LIVING ROOM - CONTINUOUS

Selma enters with Bart and Lisa.

HOMER

How was Duff Gardens, kids?

BART

(NONCHALANT) Eh.

LISA

Same old, same old.

Bart and Lisa head to their rooms.

SELMA

So long. I'm going out for a
meatball pita and a good cry.

MARGE

Selma, what's wrong?

SELMA

I'm just not cut out to be a mother.

MARGE

But you've got so much love to
give...

SELMA

(GRUNTS) I got about a half a tank.
I just wish there was something
between a kid and a cactus.

Scene 21 cont'd.

INT. PATTY AND SELMA'S APARTMENT - DAY

CLOSE ON SELMA HOLDING AUNT GLADYS' IGUANA

SELMA

Oh, Jubjub. I can feel your little
heart beat. Once every eight
seconds.

WIDEN TO SEE PATTY FILMING THIS WITH A VIDEO CAMERA.

The iguana sticks his tongue in the air.

PATTY

Isn't that cute. He's got your
tongue.

SELMA

You think so?

PATTY

(PROUDLY) Uh-huh.

CAMERA'S POV

In a shot like the end of the "Murphy Brown Has a Baby"
episode, Selma begins to sing to the iguana.

SELMA

(SINGS) You make me feel. You make
me feel. You make me feel like a
natural woman...

FADE OUT

THE END